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HYMNE

Miltons Morgengesang

für
die berlinische Singacademie
des
edlen Meisters C. Fasch *Freyer Beer*

für
Vier Solostimmen und das Chors
componirt
und

jetzt auch mit einem vollständigen Orchester begleitet,
zu doppeltem Gebrauch

in vollständiger Partitur herausgegeben
von

J. F. REICHARDT

Königl. Westphäl. Capelldirector.

Cassel
Beym Autor



Mus. 3922-D-3

[1802]

1939 I Fd 24

Coro.

Flauti.

Oboi.

Fagotti.

Corni in C.

Violini.

Viola.

Soprano I.

Soprano II.

Tenore.

Basso.

Soprano I.

Soprano II.

Tenore.

Basso.

Basso.

Erstes Chor von Solostimmen.

Zweytes großes Chor.

Moderato e Maestoso.

ff

4^{te} c. i. Ob. all 8^{va}.

unis.

All.

All.

All.

All.

Allmächtiger! Allmächtiger! Die herrliche Natur ist deiner Hän de

Allmächtiger! Allmächtiger! Die herrliche Na-tur . . . ist dei-ner Hän . . de

Allmächtiger! Allmächtiger! ist dei-ner Hän . . de

Allmächtiger! Allmächtiger! Die herrliche Na-tur ist deiner Hände

unis.

unis.

ff

Werk. Dein ist der Bau des Weltalls, ach, so schön! ach so schön! so wunder.

Werk. Dein ist der Bau des Weltalls ach . . . so schön, so wunder.

Werk. Dein ist der Bau des Welt . . . als ach so schön, so wunder.

Werk. Dein ist der Bau des Weltalls, ach so wunder.

dolce. pf

ff

P

pf

pf

ff

ff

ff

dolce

Ach so schön! so wunder.

Ach so schön! so wunder.

Ach so schön! so wunder.

so wunder.

bar, so wunder. bar!

so wunder.

bar, so wunder. bar!

so wunder.

bar, so wunder. bar!

so wunder.

bar, so wunder. bar!

so wunder.

ff

unis.

ff

ff

bar! so wun - - - der bar - - - - so wun - - - - der bar! Wie wunder - bar mußt

bar! so wunderbar, so wun - - der - bar, so wun - - - - der bar! Wie wunder - bar mußt

bar! so wunderbar, so wun - - der bar, - - so wun - - - - der bar! Wie wunder - bar mußt

bar! so wunderbar, - - - - so wun - - - - - der bar! Wie wunder - bar mußt

bar!

so wunderbar! Wie wunderbar mußt

bar!

so

bar!

so

bar!

so wunderbar! Wie wunder - bar mußt

ff

Handwritten musical score on page 7, featuring multiple staves with notes, rests, and lyrics in German. The score includes dynamic markings like 'p' and 'P'.

du denn selbst nicht seyn, du Unausprechli-cher!

du denn selbst nicht seyn, du Unausprechli-cher, du Un-aus-sprechli-cher!

du denn selbst nicht seyn, du Unausprechli-cher, du Un-aus-sprechli-cher!

du denn selbst nicht seyn, du Unausprechli-cher, du Un-aus-sprechli-cher! du Un-aus-

du denn selbst nicht seyn.

du denn selbst nicht seyn.

Der höher noch als al-le Him-mel

Der höher noch als al-le Him-mel

du Unaus-sprechlicher! der hö-her noch als alle Him-mel

sprech-li-cher! Der hö-her noch als al-le Him-mel

Der höher noch als al-le Him-mel

Der höher noch als al-le Him-mel

Der hö-her noch als al-le Him-mel

Der hö-her noch als al-le Him-mel

ff

[illegible]

tur ist deiner Hän . . . de Werk . Dein ist der Bau des Welt . . . alls, ach . . . fo
 tur . . ist deiner Hän . de Werk . Dein ist der Bau des Welt . . . alls
 ist dei . ner Hän . de Werk , Dein ist der Bau des Weltalls
 herrliche Natur ist deiner Hände Werk . Dein ist der

f

dolce. *p*

ff *p*

f *ff* *p*

ff

dolce.

Ach so schön, ach so schön so

dolce

Ach so schön, ach so schön so

dolce

Ach so schön, ach so schön so

so

schön, ach so schön, so wunder. bar, so wunder. bar!

ach . . . so schön, so wunder. bar, so wunder. bar!

ach . . . so schön, so wunder. bar, so wunder. bar!

Bau des Weltalls ach so wunder. bar, so wunder. bar!

ff

wun - der - bar, so wun - der - bar - - - - - so wun - der - bar! Wie
 wun - der - bar, so wunderbar, so wun - der - bar so wun - der - bar! Wie
 wun - der - bar, so wunderbar, so wun - der - bar so wun - der - bar! Wie
 wun - der - bar, so wunderbar, - - - - - so wun - der - bar! Wie
 so wunderbar! so wunderbar! Wie
 so wunderbar! so wunderbar! Wie
 so wunderbar! so wunderbar! Wie

ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff

p
 p
 p
 p
 p
 p
 p
 p
 p
 p

Handwritten musical score on page 13, featuring multiple staves with notes, rests, and lyrics in German. The score includes dynamic markings like 'p' and 'P'.

wunderbar mußt du denn selbst nicht seyn . Du Unausprech - - li -

wunderbar mußt du denn selbst nicht seyn . Du Unaus - sprech - - li - cher ! Du Unausprechli -

wunderbar mußt du denn selbst nicht seyn . Du Unausprechlicher ! du Unausprechli -

wunderbar mußt du denn selbst nicht seyn . Du Unausprechlicher ! du Unausprechli -

wunderbar mußt du denn selbst nicht seyn .

wunderbar mußt du denn selbst nicht seyn .

Handwritten musical score on page 14, featuring multiple staves with notes, rests, and lyrics. The score includes dynamic markings like *ff* and *ff*.

Lyrics visible on the page:

- cher! der höher noch als alle Him -
- cher! der höher noch als alle Him -
- cher! du Unaus-sprechli-cher der höher noch als alle Him -
- cher, du Unaus-sprech - li-cher! der höher noch als alle
- Der
- Der
- Der
- Der
- Der
- Der

c. i. Ob. all 8va.

ff

unis. ff

ff

ff

ff

ff

.. mel ist. Allmäch-ti-ger! Allmäch-ti-ger! Allmäch-ti-ger! ..

.. mel ist. Allmäch-ti-ger! Allmäch-ti-ger! Allmäch-ti-ger! ..

.. mel ist. Allmäch-ti-ger! Allmäch-ti-ger! Allmäch-ti-ger! ..

.. mel ist. Allmäch-ti-ger! Allmäch-ti-ger! Allmäch-ti-ger! ..

ff

Duettino.

Tenore solo.

Basso solo.

2 Fagotti.

Violoncelli.

Larghetto.

Unlichtbar-keit verbirgt dich uns,

Unlichtbar-keit ver-birgt dich uns

und nur im Schimmerlicht er-blicken wir in dei-ner Schöpfung

und nur im Schim-mer-licht . . er- . . blicken wir in deiner Schö- . . . pfung

nur, im Klein- sten deiner Wer-ke dich .

nur, im Kleinsten deiner Wer-ke dich .

P

Doch auch dein klein - stes Werk ver - kündigt dei - - - - ne

Doch auch dein klein - - - stes Werk ver - - - kün - - - - digt dei - - - - ne

Pf

Macht und Göttlich - keit und Grös - - se un - be - gränzt .

Macht und Göttlich - keit und Grös - - se un - be - gränzt .

f

cresc.

Macht und Göttlich - keit und Grös - - se un - be - gränzt .

f

p

Quartetto.

Violini. Pf

Viola. Pf

Soprano I. Ver.

Soprano II. Ver.

Tenore.

Basso.

Violoncelli. Un poco Vivace.

Ver. kündigt ihn und preist ihn würdi. ger ihr Se . . raphim . . ihr Söhne seines

kün . . . digt ihn und preist ihn würdi. ger, ihr Se . . . raphim . . ihr Söhne sei. nes

Lichts verkündigt ihn und preist . . . ihn würdi. ger ihr Seraphim ihr Söh . . . ne sei . nes

Ihr

Pf

Pf
 Lichts . Ver . kün . . digt
 Lichts .
 Ihr die ihn nä . her schaut, die ihr sein Lob in Lie . dern singt, ver . kün . . digt
 die ihn näher schaut, die ihr sein Lob in Lie . dern singt in Ju . bel . chö . ren jauchzt ver .

dann und preist ihn würdi . ger ihr Se . . . raphim . . ihr Söhne sei . . nes
 Ihr
 dann und preist ihn würdi . ger ihr Söh . . ne sei nes
 kündigt dann und preist ihn würdi . ger ihr Se . ra . phim ihr Söh . . . ne sei . . . nes

tr tr
 Lichts Verkündigt ihn ihr Se - ra - phim Ihr die ihr sei - nen
 die ihn näher schaut die ihr sein Lob in Lie - dern singt, in Ju - bel - chören jauchzt und seinen
 Lichts ihr die ihn nä - her schaut, die ihr sein Lob in Lie - dern singt und seinen
 Lichts. Verkün - digt ihn ihr Se - ra - phim .

Thron durch Tage sonder Nacht von E - wig -
 Thron - durch Ta - ge son - der Nacht - von Ewig - keit zu E -
 Thron - durch Ta - ge sonder Nacht von E - wig - keit zu E -
 Ver - kün - digt ihn and preist ihn würdi - ger ihr Se - ra - phim
 tr

keit . . . zu Ewigkeit umringt. Verkündigt ihn! *f* Ihr Seraphim

- wigkeit um- ringt Verkün- digt ihn, und preist ihn wü- di- ger ihr Se- - raphim

- - - wigkeit umringt. Verkündigt ihn! Verkündigt ihn!

- ihr Söh- ne feines Lichts, verkün- digt ihn und preist - - - ihn wü- di- ger ihr Sera- phim, ihr

f

2 Clarineti in A.

2 Trombe in D. *f*

Das ganze Orchester.

Die Hälfte des Chors mit den Solostimmen.

Verkündigt ihn! Verkündigt dann, und preist ihn wü- di- ger ihr Se- - raphim

- - ihr Söh- ne feines Lichts. Verkündigt dann, und preist ihn wü- di- ger ihr Seraphim

Verkündigt ihn! Verkündigt dann, und preist - - - ihn wü- di- ger ihr Se- - raphim

Söh- ne feines Lichts! - Verkündigt dann, und preist - - - ihn wü- di- ger ihr Sera- phim, ihr

f Violoni e Fagotti co' Violoncelli.

ff

ff

ff

Das ganze Chor mit den Solost.

... ihr Söhne feines Lichts! Ver-kündigt dann, und preist ihn würdi-ger ihr Se-

... ihr Söhne feines Lichts! Ver-kündigt dann, und preist ihn wür-... di-ger ... ihr

... ihr Söhne feines Lichts! Ver-kündigt dann und preist ihn wür-... di-ger ihr

Söhne fei-nes Lichts! Ver-kündigt dann, und preist ihn wür-... di-ger, ihr Se-ra-

ff

tr

tr

tr

tr

... raphim ... ihr Söhne fei-nes Lichts. Verkündigt ihn! ihr Se-raphim

Se-ra-phim ihr Söh-ne feines Lichts. Verkündigt ihn! ihr

Se-ra-phim ... ihr Söhne feines Lichts. Ihr die ihn näher schaut, die ihr fein Lob in

phim, ihr Se-ra-phim. Ihr die ihn näher schaut die ihr fein Lob in Liedern singt, in

ihr die ihn näher schaut die ihr sein Lob in Liedern singt, in Jubel.
 Se-raphim, ihr die ihn näher schaut, die ihr sein Lob in Liedern singt, die ihr sein Lob in Jubel.
 Liedern singt in Ju-belchören jauchzt und seinen Thron durch Ta-ge
 Ju-belchören jauchzt u. seinen Thron durch Ta-ge sonder Nacht von E-wigkeit zu Ewig-

chören jauchzt, und seinen Thron durch Tage sonder Nacht von E-wigkeit zu E-wigkeit um-ringt,
 chören singt, und
 sonder Nacht, und
 keit umringt und seinen Thron durch Tage sonder Nacht von Ewigkeit zu Ewigkeit um-ringt,
 ff.

ff

preist ihn, ihr Himmlischen, im Himmel! preist ihn, ihr Himmlischen, im

preist ihn, ihr Himmlischen, im Himmel! preist ihn, ihr Himmlischen, im

ff

Himmel! hier auf Erden preist ihn der Geschöpfe Welt.

Himmel! hier auf Erden preist ihn der Geschöpfe Welt.

Fag. 1. u. c. Ten.

Fuga.

Von

Von An-beginn, jetzt, künftig, im-mer.

Fuga. Violoncelli e Violoni.

Von An-beginn, jetzt, künftig,

An-beginn, jetzt, künftig, im-merdar

dar

Fag. v. Ten.

Von An . . . be-ginn, jetzt, künf-tig, im . . mer-dar . . .
 im . . mer-dar . . . Von An . . . be-
 . . . im . . mer-
 Fug. c. Ten.

immerdar, immerdar
 im . . mer-dar, immerdar
 ginn, jetzt, künftg, im . . mer immerdar, im . . mer im . . mer immerdar, immer . .
 dar, Violonc. soli c. Fag.
 Van
 T. B.

Von Anbe-ginn, jetzt, künf-tig, im - merdar, immerdar, im-mer - dar, im-mer -
 im - merdar, immer, immer - dar, von Anbe -
 dar, im - merdar - - - - - im-merdar, im-merdar, immerdar, im-mer - dar, von Anbe - -
 An - - - - beginn, jetzt, künf-tig, im - mer, immerdar, immer, immer - dar, von Anbe - -

dar - - - - - immerdar, immerdar, immer, Preis ihm,
 ginn, jetzt, künf-tig immerdar - - - - - immerdar, immerdar, im-mer, Preis ihm,
 ginn, jetzt, künf - - - - - tig, immerdar, immerdar, immerdar, Preis ihm,
 ginn, jetzt, künf-tig im - mer, immerdar, immerdar, immerdar, - - Preis ihm

ff

ff

ihre Himmlischen, im Him-mel, hier auf Er-den, preiſ' ihn der Geſchöpfe

ihre Himmlischen, im Him-mel, hier auf Er-den preiſ' ihn der Geſchöpfe

ff

ff

ff

ff

ff

Welt

Welt

ff

Von An - - be - ginn, jetzt, künftig, im - - mer - dar - - -

Von An - - - be - ginn, im - mer - dar, von An - - be -

Von An - - - be - ginn, jetzt, künftig, im - - mer - dar - - -

Von An - - - be - ginn jetzt künftig, im - - mer - dar - - -

von An - - be - ginn, jetzt, künftig, immerdar - - -

ginn, jetzt, künf - tig, im - - mer - dar - - - von An - - be -

- - jetzt, im - - mer - dar. Von An - - be - ginn, jetzt, künf - tig, im - - mer - dar

Violonc. e Fag. Von An - - be -

T.A.B.

u e i Sopr.

ff

im - merdar im - mer, im - merdar . . .

ginn, jetzt, künf - tig, im - merdar, im - merdar, im - merdar . . .

im - merdar, im - merdar, im - merdar . . .

ginn, jetzt, künf - tig im - mer, im - mer, immer, im - mer, im merdar. Von An . . .

Fag. u. B.

ff

f

Von An - be - ginn, jetzt, künf - tig, im - mer

Von Anbeginn, jetzt künftg im - mer

Von An - be - ginn, - jetzt, künf - tig, im - mer

... be - ginn, jetzt, künf - tig im - mer

Musical score for the first system. It includes a Soprano vocal line (Sopr.) and a Bassoon (Fag.) line. The lyrics are: "dar, immer, dar... im, mer, dar...". The music is in G major and 4/4 time.

Musical score for the second system. It includes a Soprano vocal line (Sopr.) and a Bassoon (Fag.) line. The lyrics are: "Preist ihn, ihr Himmlischen, im Himmel,". The music is in G major and 4/4 time.

W. c. i. Sopr.

hier auf Er-den preiſ' ihn der Geſchöpfe Welt

hier auf Er-den preiſ' ihn der Geſchöpfe Welt

ff

Von Anbeginn, jetzt, künftig, immer, da...

Von Anbeginn, jetzt, künftig, immer, da...

Fag. c. B. *Fag. c. Ten.*

ff. e Ten.

Sopran - Solo

33

mit Chor von Diskant und Alt-Stimmen.

Clarinetten in A

Cornibass.
in A.

Violini.

Soprano solo.

Soprani I & II.

Contr'Alti.

Violoncelli.

Larghetto.

(Auch wohl für das Fagott im Tenorschlüssel mit der Vorzeichnung von A dur.)

Du schöner Stern, der du den

Zug der Nacht beschließt,

Ver-

(Wenn du zum Ge-folge nicht der Dämmerung schon ge-hörst.)

(Wenn du nicht der Dämmerung schon ge-hörst.)

kün-diger des Tages, du der deinen Strah-lenkranz um's Ro-senhaupt des jun-gen Mor-gens

The first system of the musical score is written in D major (two sharps) and 4/4 time. It consists of a vocal line (soprano and alto) and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The lyrics are: "kün-diger des Tages, du der deinen Strah-lenkranz um's Ro-senhaupt des jun-gen Mor-gens".

schlingt, preif' ihn in deinem Lauf so bald der Tag geboh-ren wird, der Stunden Jüng-...

The second system continues the musical score. The vocal line continues with a half note E5, followed by quarter notes F5, G5, and A5. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The lyrics are: "schlingt, preif' ihn in deinem Lauf so bald der Tag geboh-ren wird, der Stunden Jüng-...".

... sie blüht!

Preiß' ihn in deinem Lauf, preiß' ihn in deinem Lauf so bald der

Preiß' ihn! Preiß' ihn in deinem Lauf, ... so bald der

Tag geboh - - ren wird, der Stunden Jüng - - - - - sie blüht!

Tag gebohren wird der Stunden Jüng - - - - - sie blüht!

p

p

Du schö - ner Stern, der du den Zug der Nacht beschließest

p

Wenn du rum Ge.

p

Wenn du rum Ge.

p

p

Ver - kündiger des Tages du der feinen

fol - ge nicht der Dämmerung schon ge - hört;

fol - ge nicht der Dämmerung schon ge - hört;

p

Strah-lenkranz ums Rosenhaupt des jungen Morgens schlingt; preiß' ihn in deinem

Lauf so bald der Tag ge-bohren wird, der Stunden Jüng- ste

blüht.

f Preiß' ihn in deinem Lauf ! preiß' ihn in deinem Lauf so bald der Tag geboren
so bald

Preiß' ihn, preiß' ihn in deinem Lauf so bald der Tag geboren

c. Sopr.

f Preiß' ihn in deinem Lauf *cresc.*

wird, der Stunden Jüng ste blüht, Preiß' ihn in deinem

wird, der Stunden Jüng ste blüht. *p cresc.* Preiß' ihn in deinem

Preis' ihn in deinem Lauf . . . in dei . . . nem Lauf !

Lauf ! Preis' ihn in deinem Lauf !

Lauf ! Preis' ihn in deinem Lauf . . .

Chor.

Violini.

Viola.

Soprano I.

Soprano II.

Tenore.

Basso.

Bassi.

Moderato.

O Sonne! O Sonne, Seel' und Auge dieser Welt, erkenn in ihm, den

O Sonne! O Sonne, Seel' und Auge jener Welt, erkenn in ihm den

der dich leuchter hieß. Und jauchz' ihm Preis auf deiner ewgen Bahn

Und jauchz'

Und jauchz' ihm Preis auf deiner ewgen Bahn und

der dich leuchten hieß. Und jauchz'

Un poco Allegro.

ihm Preis auf deiner ewgen Bahn und jauchz' ihm Preis auf deiner ewgen

jauchz' ihm Preis und jauchz' ihm Preis und jauchz' ihm Preis auf deiner

ihm Preis auf deiner ewgen Bahn, jauchz' ihm Preis, jauchz' ihm Preis

Jauchz' ihm Preis
 Bahn, und jauchz' ihm Preis auf deiner ewgen Bahn, jauchz' ihm Preis auf
 ew-gen Bahn, jauchz' ihm Preis auf dei- - - ner ewgen Bahn, und jauchz' ihm Preis auf
 und jauchz' ihm Preis auf dei- - - ner ewgen Bahn! und

rf
 rf
 rf
 ... auf deiner ewgen Bahn, wenn du vom Meer em-porklimft, von der
 dei- - - ner ew-gen Bahn, wenn du vom Meer - - empor- - - klimft von
 dei- - - - ner ewgen Bahn, wenn du vom Meer empor- - - klimft, von - - - der Höh
 jauchz' ihm Preis wenn du vom Meer em-por- - - klimft von den
 rf

Höh des Mittags niederschaufst und wenn du sinkst

... der Höh des Mittags niederschaufst und wenn du sinkst

... des Mit . . . tags niederschaufst und wenn du sinkst

Höh des Mit . . . tags niederschaufst u. wenn du sinkst

dimin. p

ff

ff

ff

ff

... O Sonne! O Sonne, Seel' und Auge dieser Welt, erkenn' in ihm, den

... O Sonne! O Sonne, Seel' und Auge dieser Welt, erkenn' in ihm den

ff. Moderato.

der dich leuchten hiefs. Und jauchz'

Und jauchz' ihm Preis auf deiner ewgen Bahn, und

der dich leuchten hiefs. Und jauchz' ihm Preis auf deiner ewgen Bahn, und

Un poco Allegro.

ihm Preis auf deiner ewgen Bahn, und jauchz' ihm Preis

jauchz' ihm Preis auf deiner ewgen Bahn, und jauchz' ihm

Und jauchz' ihm Preis auf deiner ewgen Bahn, und jauchz' ihm Preis auf

jauchz' ihm Preis! und jauchz' ihm Preis auf

und jauchz' ihm Preis auf deiner ewgen Bahn, wenn du vom
 Preis und jauchz' ihm Preis auf deiner ew . . . gen Bahn, wenn
 deiner ewgen Bahn, und jauchz' ihm Preis auf deiner ew . . . gen Bahn, wenn du vom
 deiner ewgen Bahn, und jauchz' ihm Preis auf deiner ew . . . gen Bahn, wenn du vom

Meer em-por . . . schauft von der Höh des Mittags niederschauft, von der
 du vom Meer . . . em-por . . . schauft von . . . der Höh des Mittags niederschauft, von der
 Meer empor . . . schauft von . . . der Höh . . . des Mittags nie . . . der-schauft, von der
 Meer em-por . . . schauft von der Höh des Mittags nie . . . der . schauft von der

cresc. *ff*
 cresc. *ff*
dimin.
 Höh des Mittags niederschaufst und wenn du sinkst . . .
 Höh des Mittags niederschaufst und wenn du sinkst . . .
 Höh des Mittags nie . . . der schauft und wenn du sinkst . . .
 Höh des Mittags nie . . . der schauft und wenn du sinkst . . .
 cresc. *ff*

p *dimin.* *pp*
p *dimin.* *pp*
p *dimin.* *pp*
p *dimin.* *pp*

Tenor - Solo

mit Chor von Tenor und Bass-Stimmen.

Violoncelli
e Violoni.

Corni in Es

Violon.

ten.

pp

Tenore solo.

Mond! Mond! der du bald der Sonne Aufgang noch erwartest,

Tenori.

Bassi.

Un poco Adagio.

bald mit den Ge-
stir-
nen fluchst, Ihr die ihr im Ge-heimnisvollen Tanz bei dem Ge-

The image shows a page from a musical score for 'Die Schöpfung' (The Creation) by Joseph Haydn. The score is written for a vocal soloist and a piano accompaniment. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in German, and the text is printed below the vocal staff. The piano part includes dynamic markings such as 'pf' (pianissimo) and 'mp' (mezzo-piano). The score is for a section titled 'Die Schöpfung' (The Creation), and the lyrics are 'Sang der Sphären euch bewegt, ihr wandelnden Planeten, tönt das Lob, tönt das Lob des, der das'.

Sang der Sphären euch bewegt, ihr wandelnden Planeten, tönt das Lob, tönt das Lob des, der das

Licht her, vorrief aus der Nacht.

Mond! Mond, ihr wandelnden Planeten, tönt das Lob, tönt das

tönt das Lob!

Mond! Mond, ihr wandelnden Plane ten, tönt das Lob!

f pizzic.

p coll'arco
 p
 f
 Mond! Mond der du bald der Sonne
 Lob, des, der das Licht her... vorrief aus der Nacht.
 tönt das Lob, des, der das Licht hervorrief aus der Nacht.
 f
 tönt das Lob, des, der das Licht hervorrief aus der Nacht.
 p coll'arco

p
 p
 Aufgang noch erwartest bald mit den Gestir... nen fleuchst; Ihr die ihr im ge...
 p

heimnissvollen Tanz bei dem Ge-sang der Sphären euch bewegt, ihr wandelnden Planeten! tönt das

Lob tönt das Lob deß der das Licht . . . hervorrief aus der Nacht.

Mond! Mond, ihr

Mond! Mond, ihr

pizzic. *f* *p* *f* *coll'arco* *p*

f pizzic. *coll'arco.*

f *ff*

pf *f* *bo.*

wandelnden Planeten, tönt das Lob tönt das Lob des, der das Licht, der das Licht her.

tönt das Lob ... des,

pf *f*

wandelnden Planeten, tönt das Lob, tönt das Lob des, der das Licht, der das Licht her.

pf *f pizzic.* *coll'arco.*

f *coll'arco.*

vor...rief aus der Nacht, aus der Nacht...

vor...rief aus der Nacht.

Bafs-Solo

51

mit Chor von Bafs-Stimmen.

Violoncelli.

Fagotti.

Bafso solo.

Coro.

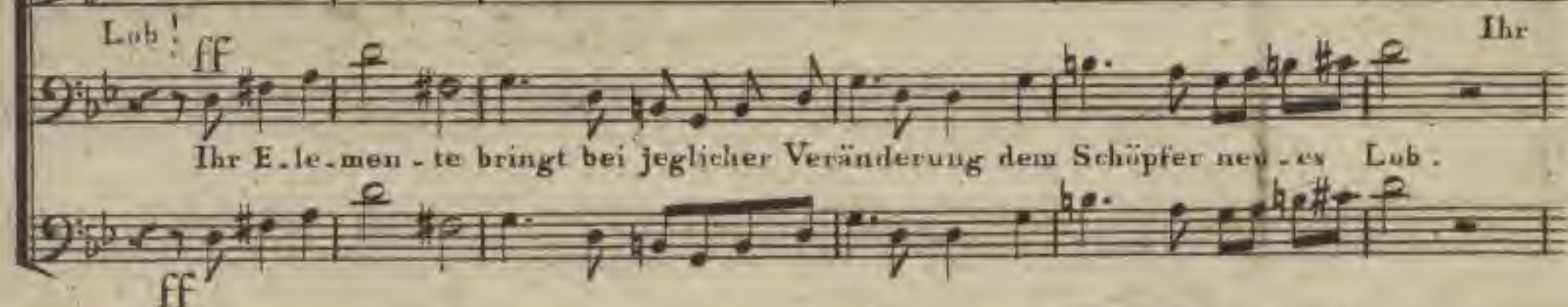
Contrabafsi.

Moderato.

Ihr ältesten Geburten der Natur, die in vier

Kreisen stets sich regen, stets in neuer Form erscheinen, ihren Stoff ver-mischen und er ..

nähren was da ist, ihr E-lemente bringt bei jeglicher Ver-änderung dem Schöpfer neu-es



ff

ff

ff

ff

färbt !

Verbreitet seinen Ruhm wenn ihr als Wolken jetzt das wei- - te

Steigt ihm zum Ruhm, steigt ihm zum Ruhm!

ff

p

p

Blau des Himmels riert, und dann das dürre Laub zu tranken sanft in Tropfen niederfällt, steigt

ff

oder fällt, steigt oder fällt zu seiner Ehr al-lein.

Steigt oder fällt, steigt oder fällt zu seiner Ehr al-lein.

ff

Chor.

Flauti piccoli.

Flauti.

Clarinetti in B.

Corni in Es.

Fagotti.

Soprani.

Contr'Alti.

Tenori.

Bassi.

Contra Fagotti
e Serpenti.

ff

ff

ff

Zu sei-ner Ehre brauf' o Sturm da-her!

Zu

Zu

Zu

Zu da-her...

Zu sei-ner Ehre brauf' o Sturm daher!

All.^o e sempre fortissime.

brauf' o Sturm da - her ! brauf' o Sturm da - her ! Zu sei . . . ner Ehre, zu

brauf' da - her . . . zu sei . . . ner Ehre, zu

Handwritten musical score on page 56, featuring multiple staves with treble and bass clefs, key signatures of two flats, and various musical notations including notes, rests, and ornaments. The score includes vocal lines with German lyrics and instrumental accompaniment.

Lyrics:

fei . . ner Ehre brauf' o Sturm da . . her . . .

brauf' . . da .

fei . . ner Ehre brauf' o Sturm da . her ! brauf' . . da

Handwritten musical score on page 57. The score consists of multiple staves, likely for a string ensemble or orchestra. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is common time (C). The score is written in a cursive, handwritten style.

Key markings and annotations include:

- W c. 1mo.* (written above the second staff)
- W c. Cl. 1mo* (written above the sixth staff)
- W c. 8^{va}* (written below the seventh staff)
- W c. 10^{va}* (written below the eighth staff)
- W c. 12^{va}* (written below the ninth staff)
- W c. 14^{va}* (written below the tenth staff)
- W c. 16^{va}* (written below the eleventh staff)
- W c. 18^{va}* (written below the twelfth staff)
- W c. 20^{va}* (written below the thirteenth staff)
- W c. 22^{va}* (written below the fourteenth staff)
- W c. 24^{va}* (written below the fifteenth staff)
- W c. 26^{va}* (written below the sixteenth staff)
- W c. 28^{va}* (written below the seventeenth staff)
- W c. 30^{va}* (written below the eighteenth staff)
- W c. 32^{va}* (written below the nineteenth staff)
- W c. 34^{va}* (written below the twentieth staff)
- W c. 36^{va}* (written below the twenty-first staff)
- W c. 38^{va}* (written below the twenty-second staff)
- W c. 40^{va}* (written below the twenty-third staff)
- W c. 42^{va}* (written below the twenty-fourth staff)
- W c. 44^{va}* (written below the twenty-fifth staff)
- W c. 46^{va}* (written below the twenty-sixth staff)
- W c. 48^{va}* (written below the twenty-seventh staff)
- W c. 50^{va}* (written below the twenty-eighth staff)
- W c. 52^{va}* (written below the twenty-ninth staff)
- W c. 54^{va}* (written below the thirtieth staff)
- W c. 56^{va}* (written below the thirty-first staff)
- W c. 58^{va}* (written below the thirty-second staff)
- W c. 60^{va}* (written below the thirty-third staff)
- W c. 62^{va}* (written below the thirty-fourth staff)
- W c. 64^{va}* (written below the thirty-fifth staff)
- W c. 66^{va}* (written below the thirty-sixth staff)
- W c. 68^{va}* (written below the thirty-seventh staff)
- W c. 70^{va}* (written below the thirty-eighth staff)
- W c. 72^{va}* (written below the thirty-ninth staff)
- W c. 74^{va}* (written below the fortieth staff)
- W c. 76^{va}* (written below the forty-first staff)
- W c. 78^{va}* (written below the forty-second staff)
- W c. 80^{va}* (written below the forty-third staff)
- W c. 82^{va}* (written below the forty-fourth staff)
- W c. 84^{va}* (written below the forty-fifth staff)
- W c. 86^{va}* (written below the forty-sixth staff)
- W c. 88^{va}* (written below the forty-seventh staff)
- W c. 90^{va}* (written below the forty-eighth staff)
- W c. 92^{va}* (written below the forty-ninth staff)
- W c. 94^{va}* (written below the fiftieth staff)
- W c. 96^{va}* (written below the fifty-first staff)
- W c. 98^{va}* (written below the fifty-second staff)
- W c. 100^{va}* (written below the fifty-third staff)
- W c. 102^{va}* (written below the fifty-fourth staff)
- W c. 104^{va}* (written below the fifty-fifth staff)
- W c. 106^{va}* (written below the fifty-sixth staff)
- W c. 108^{va}* (written below the fifty-seventh staff)
- W c. 110^{va}* (written below the fifty-eighth staff)
- W c. 112^{va}* (written below the fifty-ninth staff)
- W c. 114^{va}* (written below the sixtieth staff)
- W c. 116^{va}* (written below the sixty-first staff)
- W c. 118^{va}* (written below the sixty-second staff)
- W c. 120^{va}* (written below the sixty-third staff)
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- W c. 128^{va}* (written below the sixty-seventh staff)
- W c. 130^{va}* (written below the sixty-eighth staff)
- W c. 132^{va}* (written below the sixty-ninth staff)
- W c. 134^{va}* (written below the seventieth staff)
- W c. 136^{va}* (written below the seventy-first staff)
- W c. 138^{va}* (written below the seventy-second staff)
- W c. 140^{va}* (written below the seventy-third staff)
- W c. 142^{va}* (written below the seventy-fourth staff)
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- W c. 152^{va}* (written below the seventy-ninth staff)
- W c. 154^{va}* (written below the eightieth staff)
- W c. 156^{va}* (written below the eighty-first staff)
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- W c. 160^{va}* (written below the eighty-third staff)
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- W c. 166^{va}* (written below the eighty-sixth staff)
- W c. 168^{va}* (written below the eighty-seventh staff)
- W c. 170^{va}* (written below the eighty-eighth staff)
- W c. 172^{va}* (written below the eighty-ninth staff)
- W c. 174^{va}* (written below the ninetieth staff)
- W c. 176^{va}* (written below the ninety-first staff)
- W c. 178^{va}* (written below the ninety-second staff)
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- W c. 546^{va}* (written below the two hundred-ninety-sixth staff)
- W c. 548^{va}* (written below the two hundred-ninety-seventh staff)
- W c. 550^{va}* (written below the two hundred-ninety-eighth staff)
- W c. 552^{va}* (written below the two hundred-ninety-ninth staff)
- W c. 554^{va}* (written below the two hundredth staff)

her

her

Handwritten musical score on page 58. The page contains 14 staves of music. The first 10 staves are in treble clef, and the last 4 staves are in bass clef. The music is written in a key with two flats (B-flat and E-flat). The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics:

zu lei.ner Eh.re brauf' o Sturm da. her

ff Zu

ff Zu sei.ner Eh.re brauf' o Sturm da. her

ff

Handwritten musical score on page 59. The page contains 14 staves of music. The first 10 staves are for a vocal or instrumental part, featuring various note values, rests, and accidentals. The 11th staff begins with the lyrics "brauf' o Sturm da - her !" and is followed by two more staves with the lyrics "brauf' o Sturm da - - her," and "brauf' o Sturm da - -". The 13th and 14th staves are for a bass line, featuring a continuous eighth-note pattern. The manuscript is written in a historical style, with a key signature of one flat and a common time signature.

brauf' o Sturm da - her ! brauf' o Sturm da - - her, brauf' o Sturm da - -

Handwritten musical score on page 60. The score is written on 15 staves, organized into systems. The key signature is B-flat major (two flats). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics "her, brauf da her" are written below the staves. The score is written in a cursive, handwritten style.

her, brauf da her

Handwritten musical score on page 61. The page contains multiple staves of music, primarily in treble clef, with some staves in bass clef. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and slurs. A specific instruction "unis." is written above a staff. The bottom section of the page features a large bracketed group of staves, likely representing a multi-measure rest or a complex rhythmic pattern. The paper is aged and shows some staining.

ff

ff

ff

ff

Zu seiner Eh-re brauf' o Sturm da-her! brauf' o Sturm da-her!

Zu

Zu

Zu

Zu

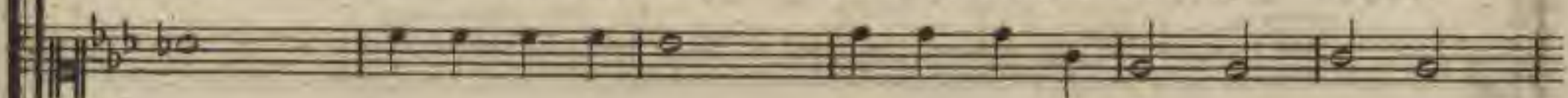
da-her!

Zu seiner Eh-re brauf' o Sturm da-her brauf' da-her!

ff



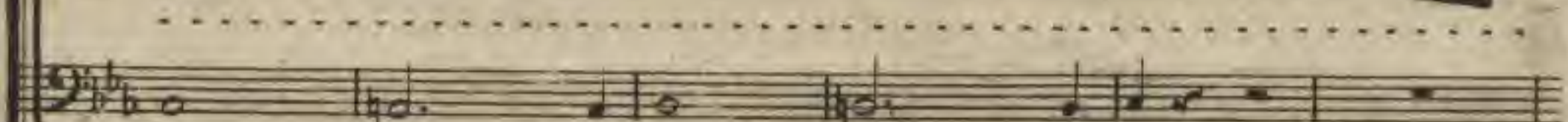
her, brauf' o Sturm da - her, brauf' o Sturm, zu sei - ner Eh - re



da - her zu



zu



her, brauf' da - her, brauf' da - her!



brauf' zu sei . . ner Eh . . re brauf' zu sei . ner
 sei . . ner Eh . . re brauf' zu sei . ner Eh . . re, brauf' o
 brauf' da . her zu sei . ner
 brauf' da her ! brauf' zu sei . ner
 ff



C. i. Fl.
 C. B.
 C. B. 2do.
 Eh-re brauf' o Sturm da-her, brauf' o Sturm da-her. . . . zu sei-ner Ehre
 Sturm, brauf' o Sturm da-her, brauf' o Sturm da-her zu sei-ner Ehre brauf', zu
 Eh-re
 Eh-re brauf' o Sturm daher, brauf' o Sturm da-her. . . . brauf' o'

c. A. Fl.

c. B.

c. B. 2.

brauf', zu seiner Ehre brauf', zu sei-ner Ehre brauf' da-her

seiner Ehre brauf', zu seiner Ehre brauf', zu sei-ner Ehre brauf' da-her

Sturm, brauf' o Sturm, brauf' o Sturm, brauf' da-her

Handwritten musical score for page 67. The score consists of 14 staves, organized into systems. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures, and complex rhythmic patterns. Instrument labels are placed above specific staves: "c. i. Fl." (first staff), "c. Fl. 1" (third staff), "c. Cl. 1" (fifth staff), "c. S. 1" (ninth staff), and "c. T. 1" (eleventh staff). The text "o Sturm!" appears below the twelfth staff, and "brauf?" appears below the thirteenth and fourteenth staves. The manuscript is written in dark ink on aged, slightly yellowed paper.

c. i. Fl.
 Fl. 1.
 Cl. 1.
 B.
 T. 1.
 B. 2.
 T. 2.

brauf' da . . . her . . . Zu
 brauf' da . . . her . . . Zu
 brauf' da . . . her . . . Zu
 daher . . . Zu

ff
 ff
 ff
 ff
 ff
 ff

c. i. Fl.

feiner Ehre brauf' o Sturm da her, brauf' o Sturm da her, brauf'

c. B. 2

brauf'

feiner Ehre brauf' o Sturm da her brauf' o Sturm da her brauf'

Handwritten musical score on page 70. The page contains 14 staves of music. The notation is complex, featuring treble and bass clefs, key signatures (one flat), and various musical symbols including notes, rests, and ornaments. The score is written in a historical style, likely from the 18th or 19th century. The first two staves are relatively simple, with notes and rests. The third and fourth staves introduce more complex notation, including groups of notes and rests. The fifth and sixth staves continue this pattern. The seventh and eighth staves show a more intricate arrangement of notes and rests. The ninth and tenth staves are also complex, with many notes and rests. The eleventh and twelfth staves are similar to the previous ones. The thirteenth and fourteenth staves are the final ones on the page, showing a continuation of the complex notation. The overall style is that of a handwritten musical manuscript.

c. Fl. 1

Handwritten musical score on page 71. The score consists of multiple staves, likely for a vocal ensemble or instrumental group. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "o Sturm da her" are written below the staves, indicating the text of the song. The score is written in a historical style, with a key signature of one flat (B-flat) and a time signature of 4/4. The notation is dense, with many notes and rests, suggesting a complex melody. The lyrics are written in a simple, sans-serif font. The overall appearance is that of a historical manuscript, with some wear and tear visible on the paper.

c. i. Fl.

o Sturm da her

T. 1

o Sturm daher

Handwritten musical score on page 72, featuring 14 staves of music. The notation is in G major (one sharp) and 3/4 time. The score includes vocal parts and a basso continuo line. The music is written in a clear, elegant hand, with various musical notations such as notes, rests, and bar lines. The staves are arranged in two systems of seven staves each. The first system contains staves 1 through 7, and the second system contains staves 8 through 14. The music is written in a clear, elegant hand, with various musical notations such as notes, rests, and bar lines. The staves are arranged in two systems of seven staves each. The first system contains staves 1 through 7, and the second system contains staves 8 through 14. The music is written in a clear, elegant hand, with various musical notations such as notes, rests, and bar lines.

Duett für Diskant und Tenor.

Clarin. solo
in B.

Fagotto solo.

Soprano solo.

Tenore solo.

Violoncello
e Violone.

Larghetto.

dolce *p*

Ihr Lüfte weht zu seinem Lo . . be

Ihr Lüfte weht zu seinem Lo . . be

pizzicato

laßt! ihr Cedern neigt die stolzen Wi . . pfel ihm! Von Euch her.ab zum niedern Feldge.

laßt! ihr Cedern neigt die stolzen Wi . . pfel ihm! Von Euch her.ab zum Feldge.

wächs, beug' je . . de Pflanz' ihm huldigend ihr Haupt, beug' je . . de Pflanz'

wächs, beug' je . . de huldigend ihr Haupt, beug' je . . de

P *coll' arco*

je - de Pflanz ihm hul - - - - digend ihr Haupt ! Ihr

je - de Pflanz ihm hul - - - - digend das Haupt ! Ihr

pizzic.

Lüf - te weht zu seinem Lo - be sanft, ihr Ce - dern neigt die stolzen Wi - pfel ihm !

Lüf - te weht zu seinem Lo - be sanft, ihr Ce - dern neigt die stolzen Wi - pfel ihm !

coll'arco

Ihr Lüf - te weht zu seinem Lo - be sanft, ihr Ce - dern

Ihr Lüf - te weht zu seinem Lo - be sanft, ihr Ce - dern

pizzicato

neigt die stolzen Wi... pfele ihm, Von euch... her... ab zum niedern Feld... ge...

neigt die stolzen Wi... pfele ihm, Von euch her... ab zum

coll' arco

wächs beug' je... de Pflanz' ihm huldi- gend das Haupt, beug' je... de

niedern Feldge- wächs, beug Pflanz' ihm hul- di- gend das Haupt, beug je... de Pflanz ihm

pizzicato

hul... digend das Haupt!

hul... digend das Haupt!

coll' arco

Tenor-Solo
mit halbem Chor.

Oboe.

Fagotti.

Violini.

Viola.

Tenore
solo.

Soprani.

Tenore.

Basso.

Violonc. e
Violoni.

Andantino.

Ihr Quellen, ihr, die ihr sa

Handwritten musical score on page 77. The page contains ten staves. The first four staves are empty. The fifth staff begins with a treble clef and a key signature of one flat (B-flat), containing a melodic line with the instruction *pizzic.* above it. The sixth staff continues this melody. The seventh staff has a treble clef and a key signature of one flat, also containing a melodic line with the instruction *pizzic.* above it. The eighth staff continues this melody. The ninth staff has a treble clef and a key signature of one flat, containing a melodic line with the instruction *pizzic.* above it. The tenth staff has a treble clef and a key signature of one flat, containing a melodic line with the instruction *pizzic.* above it. The lyrics are written below the eighth staff: *lieblich raucht, ihr Bäume raucht noch lieblicher fein Lob, einstimmig preiß' ihn alles was da*. The bottom of the page shows the beginning of a new section with a bass clef and a key signature of one flat, containing a melodic line with the instruction *pizzic.* above it.

pizzic.

pizzic.

pizzic.

lieblich raucht, ihr Bäume raucht noch lieblicher fein Lob, einstimmig preiß' ihn alles was da

pizzic.

p cresc. f
 p cresc. f
 p
 p
 p
 lebt. p cresc. f
 Einstimmig preiß' ihn alles was da lebt! Einstimmig preiß' ihn alles was da lebt.
 p cresc. f
 p cresc. f
 p cresc. f
 Einstimmig preiß' ihn alles was da lebt. Einstimmig preiß' ihn alles was da lebt.
 p

f *dimin.*

f *dimin.*

f *dimin.* *p*

dimin. *p*

f *dimin.* *p*

Ihr Vögel die ihr singend euch empor zum Himmel

f *dimin.* *p*

f
 f
 f. pizzic.
 ff.
 f. pizzic.
 V. 1.
 schwingt, sein Lob, sein Lob sei euer Lied.
 Einstimmig preiß' ihn al-les was da lebt! Einstim- mig
 Einstimmig preiß' ihn al-les was da lebt! Einstimmig
 f. pizzic.
 ff

ff

dimin. p

ff

dimin. p

f coll'arco.

dimin. p

ff coll'arco.

dimin. p

Die ihr die

preif' ihn al-les was da lebt

preif' ihn al-les was da lebt

f coll'arco.

dimin. p

Fluth, die ihr das Feld durchstreicht, die statt-lich ihr ein-hergeht, o-der tief im Stau-be

Handwritten musical score on page 83, featuring multiple staves with musical notation, dynamics (p, f), and lyrics in German. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), and dynamic markings like *pizzic.* and *f*. The lyrics are written in German and include the phrase "kriecht, stimmt ihm, stimmt ihm zu Ehren an." and "Einstimmig preiß' ihn alles was da lebt, ein."

p

p

pizzic.
f

f pizzic.

VI.

kriecht, stimmt ihm, stimmt ihm zu Ehren an.

p

Einstimmig preiß' ihn alles was da lebt, ein.

p

p

p

pizzic.
f

Einstimmig preiß' ihn alles was da lebt, ein.

The musical score on page 84 consists of several staves. The first two systems each have a treble and bass staff. The third system has a treble staff with a complex, fast-moving melodic line. The fourth system has a treble staff with a similar fast-moving line. The fifth system has a treble staff with a slower, more melodic line. The sixth system has a treble staff with a similar slower line. The seventh system has a treble staff with a similar slower line. The eighth system has a treble staff with a similar slower line. The ninth system has a treble staff with a similar slower line. The tenth system has a treble staff with a similar slower line. The eleventh system has a treble staff with a similar slower line. The twelfth system has a treble staff with a similar slower line. The thirteenth system has a treble staff with a similar slower line. The fourteenth system has a treble staff with a similar slower line. The fifteenth system has a treble staff with a similar slower line. The sixteenth system has a treble staff with a similar slower line. The seventeenth system has a treble staff with a similar slower line. The eighteenth system has a treble staff with a similar slower line. The nineteenth system has a treble staff with a similar slower line. The twentieth system has a treble staff with a similar slower line.

Dynamics and markings include: *cresc.*, *f*, *p*, *coll' arco*, and *f*.

The lyrics are:

Stim - mig preil' ihn alles was da lebt.

Stimmig preil' ihn alles was da lebt.

Handwritten musical score on page 85. The page contains several staves of music. The top four staves are mostly empty, with some initial notation. The fifth staff begins with a vocal line (treble clef) and is marked *f pizzic.* The sixth staff continues the vocal line, also marked *f pizzic.* The seventh staff shows a piano accompaniment (bass clef) with a melodic line. The eighth staff contains the lyrics: "Und zeuget mir ob ich früh o. der spät sein Lob ver-gaß? ob Hü-gel Thal und". The ninth staff is empty. The tenth staff is empty. The eleventh staff is empty. The twelfth staff is empty. The thirteenth staff is empty. The fourteenth staff is empty. The fifteenth staff is empty. The sixteenth staff is empty. The seventeenth staff is empty. The eighteenth staff is empty. The nineteenth staff is empty. The twentieth staff is empty. The twenty-first staff is empty. The twenty-second staff is empty. The twenty-third staff is empty. The twenty-fourth staff is empty. The twenty-fifth staff is empty. The twenty-sixth staff is empty. The twenty-seventh staff is empty. The twenty-eighth staff is empty. The twenty-ninth staff is empty. The thirtieth staff is empty. The thirty-first staff is empty. The thirty-second staff is empty. The thirty-third staff is empty. The thirty-fourth staff is empty. The thirty-fifth staff is empty. The thirty-sixth staff is empty. The thirty-seventh staff is empty. The thirty-eighth staff is empty. The thirty-ninth staff is empty. The fortieth staff is empty. The forty-first staff is empty. The forty-second staff is empty. The forty-third staff is empty. The forty-fourth staff is empty. The forty-fifth staff is empty. The forty-sixth staff is empty. The forty-seventh staff is empty. The forty-eighth staff is empty. The forty-ninth staff is empty. The fiftieth staff is empty. The fifty-first staff is empty. The fifty-second staff is empty. The fifty-third staff is empty. The fifty-fourth staff is empty. The fifty-fifth staff is empty. The fifty-sixth staff is empty. The fifty-seventh staff is empty. The fifty-eighth staff is empty. The fifty-ninth staff is empty. The sixtieth staff is empty. The sixty-first staff is empty. The sixty-second staff is empty. The sixty-third staff is empty. The sixty-fourth staff is empty. The sixty-fifth staff is empty. The sixty-sixth staff is empty. The sixty-seventh staff is empty. The sixty-eighth staff is empty. The sixty-ninth staff is empty. The seventieth staff is empty. The seventy-first staff is empty. The seventy-second staff is empty. The seventy-third staff is empty. The seventy-fourth staff is empty. The seventy-fifth staff is empty. The seventy-sixth staff is empty. The seventy-seventh staff is empty. The seventy-eighth staff is empty. The seventy-ninth staff is empty. The eightieth staff is empty. The eighty-first staff is empty. The eighty-second staff is empty. The eighty-third staff is empty. The eighty-fourth staff is empty. The eighty-fifth staff is empty. The eighty-sixth staff is empty. The eighty-seventh staff is empty. The eighty-eighth staff is empty. The eighty-ninth staff is empty. The ninetieth staff is empty. The hundredth staff is empty. The hundred and first staff is empty. The hundred and second staff is empty. The hundred and third staff is empty. The hundred and fourth staff is empty. The hundred and fifth staff is empty. The hundred and sixth staff is empty. The hundred and seventh staff is empty. The hundred and eighth staff is empty. The hundred and ninth staff is empty. The hundred and tenth staff is empty. The hundred and eleventh staff is empty. The hundred and twelfth staff is empty. The hundred and thirteenth staff is empty. The hundred and fourteenth staff is empty. The hundred and fifteenth staff is empty. The hundred and sixteenth staff is empty. The hundred and seventeenth staff is empty. The hundred and eighteenth staff is empty. The hundred and nineteenth staff is empty. The hundred and twentieth staff is empty. The hundred and twenty-first staff is empty. The hundred and twenty-second staff is empty. The hundred and twenty-third staff is empty. The hundred and twenty-fourth staff is empty. The hundred and twenty-fifth staff is empty. The hundred and twenty-sixth staff is empty. The hundred and twenty-seventh staff is empty. The hundred and twenty-eighth staff is empty. The hundred and twenty-ninth staff is empty. The hundred and thirtieth staff is empty. The hundred and thirty-first staff is empty. The hundred and thirty-second staff is empty. The hundred and thirty-third staff is empty. The hundred and thirty-fourth staff is empty. The hundred and thirty-fifth staff is empty. The hundred and thirty-sixth staff is empty. The hundred and thirty-seventh staff is empty. The hundred and thirty-eighth staff is empty. The hundred and thirty-ninth staff is empty. The hundred and fortieth staff is empty. The hundred and forty-first staff is empty. The hundred and forty-second staff is empty. The hundred and forty-third staff is empty. The hundred and forty-fourth staff is empty. The hundred and forty-fifth staff is empty. The hundred and forty-sixth staff is empty. The hundred and forty-seventh staff is empty. The hundred and forty-eighth staff is empty. The hundred and forty-ninth staff is empty. The hundred and fiftieth staff is empty. The hundred and fifty-first staff is empty. The hundred and fifty-second staff is empty. The hundred and fifty-third staff is empty. The hundred and fifty-fourth staff is empty. The hundred and fifty-fifth staff is empty. The hundred and fifty-sixth staff is empty. The hundred and fifty-seventh staff is empty. The hundred and fifty-eighth staff is empty. The hundred and fifty-ninth staff is empty. The hundred and sixtieth staff is empty. The hundred and sixty-first staff is empty. The hundred and sixty-second staff is empty. The hundred and sixty-third staff is empty. The hundred and sixty-fourth staff is empty. The hundred and sixty-fifth staff is empty. The hundred and sixty-sixth staff is empty. The hundred and sixty-seventh staff is empty. The hundred and sixty-eighth staff is empty. The hundred and sixty-ninth staff is empty. The hundred and seventieth staff is empty. The hundred and seventy-first staff is empty. The hundred and seventy-second staff is empty. The hundred and seventy-third staff is empty. The hundred and seventy-fourth staff is empty. The hundred and seventy-fifth staff is empty. The hundred and seventy-sixth staff is empty. The hundred and seventy-seventh staff is empty. The hundred and seventy-eighth staff is empty. The hundred and seventy-ninth staff is empty. The hundred and eightieth staff is empty. The hundred and eighty-first staff is empty. The hundred and eighty-second staff is empty. The hundred and eighty-third staff is empty. The hundred and eighty-fourth staff is empty. The hundred and eighty-fifth staff is empty. The hundred and eighty-sixth staff is empty. The hundred and eighty-seventh staff is empty. The hundred and eighty-eighth staff is empty. The hundred and eighty-ninth staff is empty. The hundred and ninetieth staff is empty. The hundred and ninety-first staff is empty. The hundred and ninety-second staff is empty. The hundred and ninety-third staff is empty. The hundred and ninety-fourth staff is empty. The hundred and ninety-fifth staff is empty. The hundred and ninety-sixth staff is empty. The hundred and ninety-seventh staff is empty. The hundred and ninety-eighth staff is empty. The hundred and ninety-ninth staff is empty. The hundredth staff is empty.

The page contains a handwritten musical score. It begins with five empty staves, each with a treble or bass clef and a key signature of one flat. The sixth staff contains a melodic line with eighth and sixteenth notes. The seventh staff contains a single whole note chord. The eighth staff contains a more complex melodic line with many beamed sixteenth notes. Below this staff is a line of German text: "Bach und Hain nicht stets erfüllte mein Gesang! ob mein Gesang nicht stets sein Lob... lied". The text is written in a simple, handwritten font. Below the text are five more staves, which are mostly empty, with some musical notation appearing in the final staff.

Bach und Hain nicht stets erfüllte mein Gesang! ob mein Gesang nicht stets sein Lob... lied

1

p *f*

p *f*

p coll'arco *f*

p coll'arco. *f*

war ? zeuget mir ! zeuget mir !

p coll'arco *f*

Schlusschor.

Flauti.

c.i. Ob. all'8^{va}.

Oboi.

Clarineti
in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani
in C e G.

Violini.

Viola.

Soprano I.

Preis dir und Lob du al-ler Welten Herr!

Preis dir und Lob

Soprano II.

Tenore.

Preis dir und

Basso.

Preis dir und Lob du al-ler Welten Herr!

Preis dir und

Violoncelli
e Violoni.

Allegro maestoso.

unis.

unis.

Preis dir und Lob du aller Welten Herr.

Preis dir und Lob du

Preis dir und Lob du aller Welten Herr, aller

Lob Preis dir du aller Welten Herr. Preis dir und Lob du aller Welten Herr . . .

Lob Preis dir du aller Welten Herr.

aller Welten Herr!

Wel . ten Herr! Preis dir und Lob du aller Welten Herr du al . ler Welten

Preis dir und Lob du al . ler Welten Herr du al . ler Welten Herr du

Preis dir und Lob du aller Welten Herr al ler . . . Wel . . .

f

ff *c. i. Ob. all 8va*

ff

ff

ff

ff

ff

ff

Preis dir und Lob du aller Welten Herr du aller Welten Herr, du,

Herr Preis

aller Welten Herr, Preis -

. . . ten Herr . . Preis dir und Lob du al-ler Welten Herr du al-ler Welten Herr, du

ff

c. i. Sopr. all 8^{va}

unis.

c. i. Ob.

du, Preis dir und Lob du al-ler Welten Herr!

Preis dir und Lob! Preis dir und

Preis dir

du, Preis dir und Lob Herr aller Welten, Preis dir und Lob Preis dir und Lob

Handwritten musical score for a choir and instruments. The score consists of 14 staves. The first three staves are for instruments: Flute (Fl.), Oboe (Ob.), and Bassoon (Fg.). The remaining staves are for voices. The music is in G major and 4/4 time. The lyrics are in German, praising God as the Lord of all worlds. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'unis.'

Preis dir und Lob, Preis dir und
 Lob, Preis dir und Lob du aller Welten Herr Preis dir und Lob, Preis dir und
 Preis dir und Lob du aller Welten Herr. Preis dir und Lob, Preis dir und
 Preis dir und Lob du aller Welten Herr, Herr aller Welten Preis dir und Lob, Preis dir und

The image shows a page from a musical score, likely for a symphony. It features multiple staves with musical notation. The top staff is a treble clef with a key signature of one sharp (F#). Below it are two staves for woodwinds, labeled 'c. i. Fl.' and 'c. i. C.'. The bottom staff is a bass clef. The music is in 4/4 time. The lyrics are in German and are repeated across the bottom of the page. The lyrics are: 'Lob du aller Welten Herr, du aller Welten Herr, du al... ler Wel . ten Herr . . . du al . ler'. The music is written in a grand staff format, with the vocal parts (soprano, alto, tenor, and bass) and the instrumental parts (woodwinds and strings) all visible. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo). The overall style is that of a classical musical score.

ff

c. i. Fl.

ff

c. i. C.

ff

ff

ff

Lob du aller Welten Herr, du aller Welten Herr, du al... ler Wel . ten Herr . . . du al . ler

Lob du . . . al ler Wel ten du al . ler Wel . ten Herr . . . du al . ler

Lob du al ler Wel . ten Herr . . . du al . ler

ff

Wel - ten Herr ! Sei uns gewo - gen. Gieb, o Guter, uns das Gute nur ! Gieb, o Guter, uns das Gute

Wel - ten Herr ! Sey uns gewo - gen. Gieb, o Guter, uns das Gute nur ! Gieb, o Guter, uns das Gute

Largo.

nur. Und schließlich in dieser Nacht was Bö . ses

Und schließlich in dieser Nacht . . . was Bö . ses

Und schließlich in dieser Nacht . . . was Bö . ses

nur. Und schließlich in dieser Nacht . . . was Bö . ses

p

[illegible]

Licht die Fin- sterniß, Herr !
 Herr !
 Herr !
 Licht die Finster - niß, Herr !

3927
D 3

